

THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence:**

To know the cause why music was ordained,  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

OCT. 27, 1837.

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**ON LUTHER'S LOVE FOR AND KNOWLEDGE OF MUSIC.**

BY A GERMAN STUDENT.

(*Continued from p. 68.*)

"AGAIN, if men be compared one against another, and the voice of each one be noticed, we shall find how glorious and various a creator is God in the distribution of the voices of men; how great is the difference both in voice and speech between man and man; and how far one excelleth another therein. For it is said, that it is impossible to find two men, having voice, speech, and expression perfectly alike, even although the one take the greatest pains to copy the other, and to be like unto him, and to imitate him in all things as an ape doth. But where natural music hath been sharpened and polished, then first do we see and recognize in some degree (for it is not possible entirely to conceive and understand it) and that with the greatest admiration, the vast and perfect wisdom of God in this wondrous work of music, in which above all is to be admired this rare quality, that if any one singeth a common air or tenor, (as the musicians term it), to which two, three, four, or five other voices are also joined, which springing and sporting, as it were with exultation, about this common simple air or tenor, and with varied modes and tone wondrously adorn and ornament this same air, and leading as it were a heavenly dance, encounter one another in friendly-wise, and so lovingly embrace and encompass one another. So that those who understand it ever so little, and are thereby moved, must passionately admire the same, and be of opinion that there is nought in the world which excelleth such a song, enriched with so many voices. And he who findeth neither pleasure nor delight therein, nor is not moved by such lovely works of wonder, must of a truth be a very block, who is not worthy that he should hear such delightful music, or any other than the wild unmeaning ass-braying of the choirs,\* or the music and sounds of the hogs and hounds.

\* It is obvious that Luther here alludes to the rude degenerated chorale-singing, which deserved to be called howling or crying rather than singing, heard in his time in the monasteries and cathedrals, where, as he expresses it in his *Schrift von den Geistlichen und Klosterge-lübden*, (Th. xxix. s. 1920) "they bleated the *Quicunque*, and bellowed forth the Psalms with idle hunting-cries, and thus at the same time howled, blared, and murmured."

"And what shall I say more? For the use and advantage of this noble art, are far greater and more valuable than can be declared in so short a space. Therefore will I commend this art to every body, but especially to the young, and hereby exhort them that they esteem dearly, rarely, and precious, this splendid, useful, and joyous creation of God, the knowledge and constant practice of which, will enable them at all times to banish evil thoughts, and to eschew bad company and other vices; and moreover that they accustom themselves to recognize, praise and glorify God the creator in this his creature, and with all speed to flee from and avoid those, who are so corrupted by lasciviousness, that they misemploy this fair nature and art, (as wanton poets do their nature and art) to shameful, mad and impure love; and they may know for a certainty, that the devil thus inciteth such against nature, which nature shall and will honour and praise with such noble gifts, God alone the maker of all creatures—while these unadvised children and changelings, being thereunto excited by Satan, rob and despoil the Lord God of these fair gifts, in order that they may therewith render honour and service unto the devil, who is alike an enemy unto God, unto nature, and unto this lovely art. And now I commend you all unto the Lord God. Dated at Wittenberg, in the year 1538."

If it were necessary to add to this evidence of Luther's fondness for this art divine, it could easily be done by the production of his address in verse to Dame Music, (*Frau Musica*) which appears in the *Gesangbuch*, printed by Klug at Wittenberg in 1543, where it is styled a 'preface to all good song books.' It begins thus—

"Für alle Freuden auf Erden  
Kann niemand kein feiner werden,  
Den die Ich geb mit meine Singen  
Und mit manchem süßem Klingen."

which may be thus *doggrellised* :

"Of all the joys are found on earth,  
There's none which more I prize,  
Than those I find in singing,  
With its rare sweet harmonies."

This address may almost be pronounced a versification of the discourse which we have already translated, and we may therefore be spared the task of translating it entire, and our readers the trouble of reading it—but we would fain lay before them the following verse—

"Die beste zeit im Jahr ist mein  
Da singen alle Vögelein;  
Himmel und Erden ist der voll,  
Viel gut Gesang da lautet wohl;  
Vorán die liebe Nachtigal  
Macht alles fröhlich überall  
Mit ihrem lieblichen Gesang;  
Des muss sie haben immer Dank."

Of the quaint beauty of which we fear we have preserved but few traces in our version.

"The best time of the year for me  
Is when the birds make melody;  
Heaven and earth with them abound,  
And sweetest songs are heard around;  
When the darling nightingale  
Maketh joy o'er all prevail,  
With her song so sweet and rare,  
For which our thanks are due to her."

Luther's fondness for music being thus clearly established, we will now say a few words on the knowledge which he possessed of his much-loved art. And here we shall find in the first place, that he possessed sufficient skill in it, to enable him, by his own practice, to enjoy all its beauties.

According to the testimony of a contemporary, he sang his alto according to the rules of art, and that moreover not only in a common chorale, of the melodies of which he was exceedingly fond, but also in many parts, figural hymns and Responsoria. And it would appear that his doctrine, that music was serviceable in expelling evil thoughts, was the result of his own experience. For we are told that during his residence in Wartenburg, his so-styled Patmos, finding himself free from some imminent peril with which he was threatened, he exclaimed to his companions "Come, let us console the devil, and his hangers on, by singing with four voices the psalm 'Aus tiefer Noth.'"

We find too from the Table-talk, other instances confirmatory of this view of Luther's feelings, where it is said:—"Once on a time Herr Martinus (Luther) went an excursion into the country and the woods, for the sake of recreation, and he sang and was very joyful, praising God, and saying 'Our songs grieve the Devil and vex him sorely, while on the other hand our despondency, lamentations and cries of sorrow, are right pleasant unto him, and he laughs in his sleeve at them.'"

And again we are told—"That as he was once walking in his garden, he suddenly became so dispirited and full of grief that he felt that he should surely die. Shortly afterwards he began to sing the Psalm 'Christum wir sollen loben schon.' And from that hour he became better and his spirit was glad."

The time which Luther devoted to music was for the most part in the evenings after supper, which, in the society of his sons and table companions, he dedicated to the enjoyments of music, singing 'sweet and choice motets, and other pieces,' by Seuff, Josquin de Pres, and other composers; to which end Luther invited accomplished singers to become his guests, and established a chantry in his house. On these occasions nothing was sung but religious and biblical texts, which were selected according to the times and Festivals of the Church; and on one of these occasions on Christmas Eve, was Dr. Martin Luther extraordinarily cheerful, and all his discourse, songs, and thoughts, referred to the incarnation of Christ our Saviour.

Luther has moreover given evidence of his sound critical judgment in matters of music. Speaking of Josquin de Pres, who was in the great Reformer's time so celebrated as a composer, he has pronounced an opinion worthy of the most accomplished critic. "Josquin" says Luther,\* "is the master of the notes, who are fain to do what he wills with them; while on the other hand all other singing masters must needs do whatsoever the notes will allow them." How accurately do these few words exhibit the state of music, at the time when they were written! was the remark of an accomplished critic in the *Allgemeine Musik. Zeitung*, some years since, who moreover observed that 'the genius of Josquin, like other mighty spirits, led him occasionally to set at nought the

\* "Josquin ist der Noten Meister, die habens müssen machen, wie er wolt; die andern Sangmeister müssen machen wie es die Noten haben wollen."

laws of composition, which however by no means deprived him of that universal esteem in which he was held by all true masters of the art.

Another sample of Luther's musical criticism, and then farewell to this part of the subject—"Your poor fiddlers and scrapers do good service in so far as they enable us to see and hear how fine and good an art music is; for white is better seen and understood, when it is held against black."

Luther was the better enabled to form a judgment in this matter, from his ability to play both the flute and the lute—which last instrument he touched with so much skill (which we learn from his enemy Cochläus) on the occasion of his journey to Worms, as to draw down upon himself the attention and applause of those who witnessed it. Before concluding this little paper, it is necessary that some notice should be taken of his talents as a composer: for though many of our readers may believe that that majestic hymn—known to them as 'Martin Luther's hymn'—is the work of the great man whose name it bears, we know that others have considerable doubts upon the subject.

The authorship of this sublime psalm, which, sung by a Catalini or a Braham, have caused the hearts of all who heard it to thrill with mingled feelings of reverence and delight, is, however, unquestionably correctly attributed to Martin Luther. It is the second of two airs which Luther composed to his 'Song of Praise and Thanksgiving for the great benefits which God hath given us in Jesus Christ,' and which commences:—

"Nu freut euch, lieben Christen g'mein."

Luther composed likewise many other hymns, and rearranged several of the compositions in use in the Church in his time. Among these is that celebrated one, 'Ein feste Burg ist unser Gott,' lately published as it was harmonized by Sebastian Bach, in 'Sale's Collection of Psalms,' where it is said to have been composed by him on his perilous journey to Worms. It has, however, been stated by several authors that Luther composed this melody at Coburg, in 1530.

[The conclusion of our memoranda of the late MR. SAMUEL WESLEY, is unavoidably postponed till next week.]

## THE CHROMATIC DIVISION OF THE SCALE.—No. II.

*To the Editor of The Musical World.*

SIR,—It would appear almost a waste of time to make any farther remarks on your correspondent J. M.K.'s "Chromatic division of the Scale," were it not a notorious fact, that a confusion does exist, with some, in the terms used with regard to the scale. That every term made use of in connexion with so divine a science, ought to be definite, is obvious enough, but that it is not so, your correspondent has given proof by coming to a false conclusion, and seemingly to join those who are not very *sound* in their doctrine.

I will begin by giving you authorities, which will show, at once, that

there is no need for the least misunderstanding or confusion in a matter so well defined, and so easy to be understood.

J. M'K. states: "The chromatic division of the scale is differently calculated by two parties—one gives to the octave *thirteen* SEMITONES; the other *twelve*." Now, who are the parties? Those belonging to the first, so far as I have seen, are *first* Mr. G. Herbert Rodwell, who states, in his *Rudiments of Harmony*, p. 6, "A minor second includes *two* semitones."—*Second*, Mr. T. Cooke, in his "Singing Exemplified," page 37, "The difference between a *major* and *minor* third is, that the *major* includes five semitones, and the *minor* only *four*." The *third* party, I fear, is J. M'K. The confusion (I was going to say nonsense) made by the above will appear to arise from the confounding the terms *sound* and *interval*. Now let us see how the other party manage this matter.

1. "The *chromatic semitone* is the *distance*, or *interval* between any note, and that same note elevated by a sharp, or depressed by a flat." *Dr. Calcott's Gram.* 3rd ed. p. 112, Sec. 202.

"The chromatic scale consists of thirteen *sounds*, which contain *twelve intervals* between them." *Ibid.* p. 111, Sec. 201.

2. "From A to B are *two semitones* (or one tone); from B to C is *one semitone*, &c. A minor second is equal to one semitone; A minor third equal to three semitones; a major third equal to four semitones, &c." *Dr. Crotch, Practical Thorough Bass*, p. 7.

3. "The semitone is either major or minor: minor, if the *two* sounds that form it are on the same degree, &c." *Albrechtsberger's complete Theoretical Works*, vol. i. p. 2.

4. "An *interval* is the *distance* from a note to another." *Catell's Treatise on Harmony*, p. 3. "From C to C sharp, is a minor semitone." *Ibid.* p. 51.

5. "The gradual progression through all the white and black keys (of the piano-forte,) contained in the compass of an *octave*, forms what is called the *chromatic* or artificial scale, consisting of five minor and seven major semitones." *Hummel's Piano-forte School*, p. 57.

Thus we have *five* at least against *two*, who clearly show that a *mere sound* is not an interval, neither is it a chromatic, nor a diatonic *semitone*, and that the chromatic scale is composed of *thirteen sounds*, indeed; but only of *twelve semitones*. It is needless to quote farther authority; or to notice the "measurement" of J. M'K.'s "foot of ground," (I suppose to prove, that because it has *two* ends, a commencement and a termination, he would persuade us it must necessarily make "*two feet*!!") and his *thirteen half-sounds* or *semitones*. I think you will agree with me, that the following is the true statement, or mode of reckoning adopted by all respectable authorities.

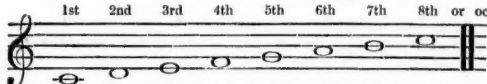
If we take a monochord, or the string of a violin, and tune it to C; then press the string down with the finger, at, say, an *inch* (or at eight-ninths of the whole string) from the *nut*, we shall then have the sound D. Now the space, or distance between the *nut* and the *finger* is the *interval* between C and D; so that D is as from C *one inch*, or as it is in musical science, one tone. Should the finger be pressed down at only half the distance from the *nut*, it will produce, not D, but C $\sharp$ , or D $\flat$ ; i. e. a

*semi or half tone.* Thus it will be seen, that C is a *mere sound*, and that D is a *mere sound*, but that when we compare the defined difference between the one and the other, D is, by acuteness, *one tone from*, or *higher* than C.

"The relation *one sound* bears to *another* should alone be our guide ;" true, J. M'K. "And since the acuteness of D natural as compared with C natural, leads us to term it the second (*tone*!) in the octave, the acuteness of C sharp, as compared with C natural, entitles it to be the second semitone in the scale!!" No such consequence is involved, Mr. J. M'K! Be definite in the terms you use ; or at least use those in common with the above authorities I have quoted, and you will come to their conclusions. When we speak of the *degrees* of the scale we don't call them *tones*, as you do above. If so, why then *all* would be *tones*, and there would be no distinction. Now if you mean by *tone* a *musical sound*, say so. In this sense all musical sounds are called tones ; as the tone of a bell, of an organ, a voice, &c. A pure tone, a reedy tone, a round tone, a thin tone, &c. But when the different notes of the scale are spoken of, I apprehend it relates to the *degrees* of the scale. Thus we say C is the first degree of the scale of C ; D is the second degree, E is the third, and so on : but when we speak of the nature of those degrees, as compared by acuteness one with the other, we say from C to D is an interval of one tone. From C to C sharp is an interval of one *semitone*. (Bear in mind the monochord.) The whole theory may be simply shown as follows ; and which, I believe, nay, I am sure, is taught by all who have been fed at the fountain-head.

## DEGREES OF THE DIATONIC SCALE.

|  |     |     |     |     |     |     |     |                |
|--|-----|-----|-----|-----|-----|-----|-----|----------------|
|  | 1st | 2nd | 3rd | 4th | 5th | 6th | 7th | 8th or octave. |
|--|-----|-----|-----|-----|-----|-----|-----|----------------|




Intervals of the scale.      C to D to E to F to G to A to B to C

one tone. one tone. one semitone. one tone. one tone. one tone. one semitone.

Thus we have *eight degrees* in the scale, or *seven intervals*, viz. five tones and two semitones.

## THE DIVISION OF THE CHROMATIC SCALE.

|         |   |   |   |   |   |   |   |   |   |    |    |    |    |
|---------|---|---|---|---|---|---|---|---|---|----|----|----|----|
| Sounds. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
|---------|---|---|---|---|---|---|---|---|---|----|----|----|----|



Intervals.      C to C# to D to D# to E to F to F# to G to G# to A to A# to B to C

1.    2.    3.    4.    5.    6.    7.    8.    9.    10.    11.    12.

If you think the above worthy a place in your valuable and useful publication, it may amuse our "young *musici*," as it has done myself, and I have the pleasure to be, Sir, your constant Reader,

20, Lever Street, Manchester,  
October, 10th, 1837.

Δ T. G.

## DEATH OF HUMMEL.

It is with sincere regret that we hear of a letter having been received from Weimar, announcing the death of this eminent musician; which is stated to have taken place on the 17th instant. From the circumstance of his having lately been relieved from a painful disorder, we were in hopes that a fresh term of years had been secured to him. The account of his death, which occurred after he had been six days in a state of insensibility, was transmitted to a relation of the family.

In Vol. IV. No. 45, p. 72, of 'The Musical World,' we gave a detailed account of this eminent man's musical career. In the previous page also of the same number, under the title of 'Gallery of Living Composers,' is the interesting anecdote of his visit, (incog.) to John Field, at Petersburg, pretending to be an amateur requiring instruction.

After an absence of forty years, Hummel made a visit to London, in 1830, and gave two Concerts; the former on the 29th of April, and the latter on the 11th of May; and which were crowded. From that time he has repeated his visits at intervals; not however with equal success. His last was in 1833, when he conducted the German Opera at the King's Theatre. About the period of his second appearance here, the style of Herz had become fashionable, while that of Mozart's pupil was voted 'passé.' People streamed out from his concert, while he was extemporising with consummate mastery and elegance. The musicians, however, and those who had formed their tastes upon the highest school in the art, all upheld him with enthusiasm.

As an extempore player, his ideas flowed in a copious and unremitting stream. At the same time he was remarkable for symmetry of design, and consistency of thought. It seemed as if he could play on for ever: and indeed he has been known to amplify his theme upon a given subject for an hour and a half. When performing in private to any one who had been introduced to him, from the moment of his commencement he had the habit of fixing the eyes of his visitor, with a steady and impressive look, amounting almost to a stare; and this he seldom relaxed. He doubtless desired to watch the expression of countenance in his listener, that he might ascertain the effect he produced.

Hummel was about the middle size, thick-set, and latterly, from indolence of body and want of exercise, (for he rarely walked even a short distance) he had become corpulent. His hand was large, and his fingers were a bunch of muscles. His execution, which was enormous, was at the same time remarkable for equability and [the absence of effort; at the same time, such was his precision of finger, that he has scarcely ever been known to make a slip. And, lastly, as a timist, he was as firm as a rock: this quality was eminent even in his extemporaneous playing; which it has been remarked was so steady, that it might uniformly have been timed by the metronome.

His compositions would form a considerable catalogue; by far the larger proportion of them being written for the pianoforte. The most valuable legacy he has bequeathed to the young pianist, is his elaborate 'Pianoforte School'—a work, which of itself will make a finished performer.

In his social character, Hummel was a shrewd economist, so much so, as not always to keep on the 'windy side' of an implicit respect. He objected, on the score of expense, to correspond with a friend, and whom he had reason to know was a sincere one to him. The consequence has been, that he is supposed to have left behind him a very ample fortune.

#### REVIEW.

*A grand duet for the Piano-Forte, composed and humbly inscribed by permission to H.R.H. Prince Augustus Frederick, Duke of Sussex, K.G. By Miss Mounsey. Op. 13.—EWER.*

THIS piece comprises four movements, the subjects of which are all good; that of the opening movement is very sweet; and the finale, taken altogether, exhibits we think the most ability. The only objection we have to offer (and that we regret is no trivial one) lies in the startling abruptness of the modulations. The transitions are bold indeed, not to say rash; and upon several occasions they have too much the air of mere wantonness. In the minuet, for instance: in the very first line the composer passes from the key of C, plump to that of D flat, from thence to the key of A three sharps; then from the A, by taking the holding chord on G natural, she again progresses into C, the original subject; and from that she starts back to the D flat as at first. Here, in lieu of representing the next key, which would naturally be that of G flat, she announces it as the key of F sharp, in which she establishes another sentence or tune. And now she passes immediately into D, with another melody. From this chord of D, on which she constructs a kind of pedal harmony, she glides away into the key of G one sharp. Having amused herself here for a season, she makes an easy gradation into the original key of C. And all this in the course of two pages!—We would refer Miss Mounsey to the minuet in Beethoven's symphony in C, and request her to observe his progress and modulation. He has taken licence enough; but we would have her notice how carefully in every instance he has prepared the ear to receive his gradations.

Miss Mounsey can well afford the above draw-back upon her composition; which with an ordinary work would have been mere waste of time. We have heretofore testified to her being a musician of real talent, and we shall at all times feel a pleasure in confirming our opinion.

*A selection of Sacred Music, consisting of Psalms, Chants, Responses, and Anthems; the whole compiled, arranged, and by permission dedicated to his Grace the Duke of Northumberland, K.G. by Henry John Haycraft, member of the Royal Academy of Music, and Organist of St. Petrock's, Exeter.—MORI.*

More than one-half of this collection, which comprises 146 pages, is made up of entirely original matter; and of that too the larger share is excellent. A collection of psalms occupies the first division of the work, selected and arranged from Blow, Croft, Clark, Crotch, Wm. Hayes, Churchward, Allison, Handel, Haydn and Jomelli; with several anonymous. The selection has been made with judgment and good taste. The most meagre specimen perhaps is from Dr. Arnold. The arrangements from the German masters have been nicely selected; with one exception however; and against this we must strenuously protest. It is the adaptation of the words of the Old 100th, to the subjects of the two first movements in 'The heavens are telling,' from the 'Creation.' To say nothing of the injustice to the composer in taking about a dozen bars of a chorus, like that in the Creation, the effect



produced is bald and every way unsatisfactory. The arrangements of the psalms, so far as we have examined them, are correct and full. The second division of the work commences with some original chants. Four by Mr. Attwood, one in 4 sharps, and one in F natural, are especially beautiful. There are also four by T. Harper, jun. and Edwin J. Nielson; two by J. Goss, and two by W. L. Phillips. The last have not the character of the chant; subsequently however Mr. Phillips has made ample atonement in a response to the decalogue; the subject of which is sweet, and the harmonization judicious.

### CONCERTS.

**MADRIGAL SOCIETY.**—The first meeting for the season of this ancient and most respectable Society, took place on Thursday, the 19th instant, at the Freemasons' Tavern; Sir John Rogers, the best and most courteous of presidents, in the chair. In speaking of this Society, it has been well and truly said, that there is more "musical enthusiasm and good-fellowship"\* to be found amongst its members, than in any other establishment of a similar nature. Upwards of fifty sat down to an excellent dinner: the madrigalians, however, are noted for being more intent on feasting the mind than the body. The cloth being removed, the ever-welcome and imperishable 'Non nobis'† was sung with glorious effect, every member (aided by several highly talented professional gentleman, amongst whom were Messrs. Hobbs, Hawkins, Spencer, Bradbury, Lloyd, Turle, Brownsmith, &c.) joining in the performance. This proved a good omen of what was to follow. We love all good music, no matter of what age or country; yet we are free to confess that, for ourselves at least, the ancient madrigal (the splendid production of men of genius, who lived in days long gone by) possesses a charm that is rarely surpassed by any species of modern vocal composition whatever. We therefore anticipated a delightful evening; and our expectations were fully realized. After the usual loyal toasts, the president gave "The Madrigal Society," and then the order of the day, or rather of the night, commenced in earnest. Hark! the pitch-pipe!—none of your newly invented waistcoat-pocket tuning-forks, but the veritable wooden pitch-pipe which has been used by the Society since the year 1740!—sounds the note of preparation. The performance of the Madrigals now began; every individual became riveted to his music-book, and seemed to feel that the well-going of the piece depended on his own individual exertion. This is as it should be, and to all true lovers of elegant and original melody interwoven with beautiful and rich vocal harmony, we cannot imagine that upon any similar occasion, past, present, or to come, a more agreeable musical treat could, or can be given. The following is the list of the several pieces performed, with the names of the respective composers. Sanctus, four voices, Gibbons; 'Come clap thy hands,' Weelkes; 'Stay limpid stream,' Marensio; 'I was full near,' Ferrabosco; 'But as the bird,' Ditto; 'Clori, son fido,' Stradella; 'Dimmi donna crudel,' Ferretti; 'Draw on sweet night,' Wilbye; 'Hard by a crystal,' Croce; 'Sweet Philomel,' Ward; 'You that wout,' Morley; 'I follow, Ilo,' Ditto; 'Come Shepherds,' Bennet.

**ALDERSGATE STREET INSTITUTION.**—On Friday the 20th inst. the music class gave a concert which was both numerous and respectfully attended. The principal singers were Mrs. G. Wood, the Misses Flower, and Mr. Ransford. The instrumental performers are much improved since we last heard them. Mrs. G. Wood, in Donizetti's Cavatina, 'Fatal Goffredo,' was not by

\* See an article in "Bentley's Miscellany," for May, entitled "a visit to the Madrigal Society."

† It is not unanimously agreed who was the author of 'Non Nobis,'—the most current opinion, however, is that it was composed by Wm. Bird, one of the gentlemen of the Chapel Royal in the Reign of King Edward VI. He died in 1623.

any means successful. This lady should not attempt music to which she evidently cannot do justice. She appeared to far greater advantage in Wilkinson's simple ballad 'When the village is wrapped in quiet sleep.' Miss Flower's mode of singing the 'Meeting of the waters,' was very tame. There was a want of feeling and expression. She was more at home in Phillips' Cavatina 'The fairy is her lover.' A gentleman with the unharmonious name of Bumstead, sang Balfe's 'Travellers all,' with much humour as well as taste; he also infused much feeling into Mr. J. P. Knight's ballad 'The Veteran.' Mr. Ransford was vehemently applauded in Wilkinson's 'Song of old time.' Mr. R. afterwards *favoured* [?] his audience with a trashy song called 'In the days when we went gipsying.' During the evening we were highly gratified by Mr. Richardson's execution on the flute, of Nicholson's fantasia, No. 13. Mr. R. is a pupil of the late Mr. Nicholson, and his style of playing is much in the manner of his master. One word to the directors of the Aldersgate Street Concert—'Begin earlier and close sooner.'

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### PROVINCIALS.

**BEVERLEY.**—A choral society has been established here within the present month, and which promises to become a flourishing one. More than seventy members are already enrolled, the Mayor and the principal gentry being of the number. The performing members amount to nearly fifty.

**BARDIC FESTIVAL.**—A meeting of the Welsh bards and minstrels was held last week at Abergavenny, which was attended by most of the influential persons in that neighbourhood. In the musical department, a medal was awarded to Lady Greenby, for the best approved air with variations for the harp; to Miss M. J. Williams, of Aberpergwm, for the best collection of unpublished Welsh melodies; to Mr. Peene, organist, for the best approved air in the minor key, after the style of the ancient British melodies. Two triple-stringed harps were awarded to the best performers on that instrument; but what created the greatest interest, was a gold brooch, presented by Sir Charles Morgan, Bart. of Tredegar, to the best lady performer on the harp, not being professional. Three ladies contended for the prize: namely, Miss Tudor, of Llanarth; Miss Davies of Merthyr; and Miss Evans, of Newport; all of whom played well, but Miss Tudor was declared the victrix, and she was invested with the badge of merit, amid the loudest plaudits of the company. Miss Davies having displayed great talent in her performance, the worthy Baronet said that he would present her with a similar prize; which consisted of a most elegant brooch in the form of the Welsh harp, with the strings fastened to pegs of rubies, the body and pole being beautifully ornamented with oak leaves, the mistletoe and the Tudor flower, entwined around them. On the side was engraved, "The gold harp of Tredegar, 1837." This elegant and classical gem was executed by D. Ellis, Esq. medallist to the Royal Cambrian Institution. There were upwards of one hundred and seventy competitors for the various prizes offered on the occasion, some of them residing in America; to one of whom a medal was awarded for twelve stanzas, in Welsh, in honour of the Rev. T. Price, of Crickhowel. B. Hall, Esq. M.P. and his talented lady (who gained a medal at the Cardiff meeting, in 1834, for the best essay on the costumes of the Welsh), gave a splendid fancy ball at their noble mansion, Llanover Court, by way of a *coda* to this national festival.

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# “COULD A MAN BE SECURE,” AND “MAD TOM.”

*To the Editor of the Musical World.*

SIR,—Who was Starling Goodwin? can any of your readers state anything respecting this composer, or upon what authority rests the foundation of attributing this duet to him? That he was contemporary with Hayden and Travers can be proved, as I have a song of his composition in a collection of near six hundred songs, or broadside ballads, printed during the first thirty years of the last century; however, if it can be proved on *sufficient grounds* that he *really is the composer* of this beautiful duet, it is but fair that his name should descend to posterity.

With respect to the first part of ‘Mad Tom,’ that is attributed to Purcell; having inspected the copy of the ‘Dancing Master,’ printed by honest John Playford, in 1651, now in the British Museum, I can testify to its containing the same melody under the name of the ‘*Graies Inn Maske*,’ but a little different: it contains all, with the exception of the passage at the words, ‘Cold and comfortless I lie, help! help! oh help! or else I die,’ which is in a kind of recitative, decidedly in Purcell’s style, and it is probable that he may have set the words to the original melody, and composed the passage above named. Having by me an edition of the ‘Dancing Master,’ between the years 1687 and 1700, but on account of having mislaid the title I cannot give the exact date; in it there is a copy of the same tune, under the name of the ‘*Gray’s Inn Mask, or Mad Tom*,’ and from the circumstance of this copy bearing the latter title, which is omitted in the edition of 1651, the supposition that Purcell had a hand in it may be allowed. Can a copy be produced with both words and music of an earlier date than the one mentioned by me to be found in ‘Playford’s Musical Companion, of 1687?’

With respect to the latter part of this song by Hayden, as I have an *original printed copy* among the collection before-mentioned, I shall enter into particulars respecting it. The first page contains the whole of the first movement, from the words, “In my triumphant chariot,” down to “Sovereign Lord, Mad Tom,” which ends the key notes. On the second page is a movement in common time, that has not hitherto been taken notice of, to the words:—

“What tho’ the sceptre that I bear  
Is all, all, all, but dream and air,  
I’ve the pleasure of crowns, without the care.”

And which is omitted as now sung; next follows what Mr. Chappell calls the six-eight movement, but which in my copy is in twelve-eight time, beginning with the words, “And though I give the law,” and ending with “vassal throne,” which concludes the whole of the song as Hayden wrote it; at the bottom is “Printed and Sold by D. Wright, next the Sun Tavern, neare Holbourn Bars, London.”

It appears to me that Mr. Chappell is misled by having only a part of this song, instead of the whole, for at the time this song was first published, it was the practice of the music-sellers to print only on one side of each sheet, which were detached, like the printers’ proofs of the present day; witness the early operas printed in England, several of which I have in my collection: and that from his having only the first

part of the song, which takes one entire page, and ends on the key note, he concludes that that was all Hayden had written, Sir John Hawkins states, in his 'History of Music,' vol. v. page 179, that "Hayden was organist of the church of St. Mary Magdalen, Bermondsey, and that one Bat, or Bartholomew Plat, a favourite singer with the vulgar, used to sing his 'New Mad Tom' at Sadler's Wells, dressed in the character of a madman;" in a note he says, "songs of this kind, as 'Tom of Bedlam,' and others, set by Lawes, of which there are, perhaps, more in the English than any other language, were frequently sung in character. In Shadwell's comedy of 'Bury Fair,' Act III. scene 1, Sir Humphrey Noddy says of a fellow, one of the 'Thetford Music,' that he acts Tom of Bedlam to a miracle."

In the collection above mentioned are many very curious songs, particularly 'a song made on the motto of Dr. Blow's sun-dial,' 'a dialogue between Oliver Cromwell and Charon, ending with a chorus of three fairies, 'The ladies' lamentation for the loss of Senisino,' 'The 'Phœnix,' a song, the words by King Charles the 2nd, set to musick by Mr. Humphries, under whom was educated the late famous Henry Purcell; 'Once for all, or Harry Carey's general reply to the libelling gentry, who are angry at his welfare; note, Mr. Carey, instead of being angry, humbly thanks those gentlemen who have raised him into so much business; this is all the answer he is able to afford them. His poems being now in the press, he can publish nothing in the musical way till after Christmas, when according to his old preface, he doubts not

To please his friends,  
To mortify his enemies,  
To get money, and reputation;

in the meantime, if a thousand libels come out against him, he won't answer one. Humbly hoping this reply sufficient—by the author's order, T. CROSS."

There are also copies of 'Old Mad Tom,' and 'As I saw fair Chlora,' by Mr. Hayden, sung by Mr. Cook and Mr. Neuberry. It appears to have been the rage for duets, or two-part songs in this style, at the beginning of the last century, for independent of those duets already mentioned, there are many others extant by various composers, several of which are excellent, and, singularly, they nearly all begin in 3-4 time.

In answer to Mr. Platts, I beg to refer him to the respective histories of Burney and Hawkins, as better authorities for reference than Burgh's "Anecdotes of Music," which is a mere transcript of Burney's History, with some few exceptions; independent of which, he (Burgh) has totally omitted any mention of Hayden, and transposed the duet to Weldon, which is an evident error. I remain, &c.

JOSEPH WARREN.

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*To the Editor of the Musical World.*

SIR,—I shall feel obliged if you, or any of your readers, could inform me who is the author or composer of 'Zenobia in Palmyra,' an opera which I well remember to have had a great run in the seasons of 1794 and 1795; *Signora Banti* being prima donna at that time.

The music of 'Zenobia,' was, I believe, generally considered by competent judges to be of the highest character, whence I am strongly of opinion that its revival would be successful: nor do I think that the ballet of '*Hercules and Omphale*,' which usually then accompanied that opera, would meet with a different result, inasmuch as it was unquestionably a spectacle of a superior order, and (if I am not mistaken) in which the celebrated Mlle. Parisot used to perform. By the by, what has become of that distinguished artiste, if still alive?

*Paddington, 16th October, 1837.*

M. B.

### CHIT-CHAT FROM THE CONTINENT.

*Warsaw.*—Herr Szczwrowsski, who might be termed not inaptly the "Braham" of Warsaw, lately celebrated his Jubilee, on the completion of the fiftieth year of his theatrical life. The veteran selected Rossini's '*Turco in Italia*' as the opera of the evening, and the numerous auditory who witnessed his animated performance, and listened to his full, and for his years extraordinarily powerful voice, were greatly delighted with the promise which seemed held out to them that they might long continue to enjoy the gratification which the talents of this gentleman always afforded. As the veteran vocalist is every where regarded not only as an accomplished musician, but as a man of the highest principle, and great intellectual attainments, the ceremony was indeed a jubilee; for sounds of rejoicing and congratulation were heard continually, throughout the whole performance.

*Altenburg.*—The musical festival held in Altenburg on the 21st and 22nd August last, in aid of the funds for the erection of the monument to the memory of Mozart, appears to have been carried on with considerable spirit. Among the Committee of Management appeared the names of many of the most influential public men of the neighbourhood, and the musical strength of the city was strengthened by volunteers from Chemnitz, Gera, Leipsic, Zwickau, &c., so that the whole personale of singers and musicians numbered upwards of a hundred-and-fifty. The hall in which the performance took place was fancifully decorated with laurels, and opposite the orchestra, on a platform covered with rare exotics, appeared the bust of Mozart; the pedestal of which was formed by his immortal Requiem. The direction of the music was entrusted to the director C. G. Miller, of Leipsic, Reichardt, organist to the court, and to Gerber, the musical director of Altenburg. The performance on the first day consisted of the symphony in C major—concerto for the piano-forte in D minor—motett in two parts '*Ob furchterlich tobend sich Stürme erheben.*' A selection from the requiem, a concert piece for the clarinet, and the grand hymn '*Gottheit über alle mächtig*,' with the words—

'Töne laut durch alle sphären  
Lobgesang dem Herrn zu ehren'—

and the whole of which were as admirably performed as judiciously selected.

At the dinner which took place afterwards, besides appropriate toasts, and the recital of verses written for the occasion, many songs adapted to

Mozart's melodies were performed, and the whole passed off with the greatest enthusiasm.

On the second day the performance commenced with the overture to *Zauberflöte*, the trio, 'Soll ich dich, Theurer,' and Chorus of priests, 'Oh Isis;' the Aria Buffa, from *Figaro*; a quintett from the *Così fan Tutte*; chorus from *Idomeneo*; march, chorus and finale of first act of *La Clemenza di Tito*; and the overture, introduction, duet and finale, of the first act of *Don Giovanni*: all of which received full justice from those entrusted with their performance.

#### AN ACCOUNT OF THE FORMER GRESHAM PROFESSORS OF MUSIC.—EXTRACTED FROM WARD'S LIVES.

1. John Bull, doctor of music, was appointed in 1596. He resigned his office on marriage; and, having committed some immoralities, left the metropolis for Hamburg, where he died.

2. Thomas Clayton, doctor of medicine, elected in 1607. He was considered a sound divine, and held the situation also of reader of anatomy at Oxford.

3. Rev. John Taverner, A.M. elected in 1610, at the age of 26 years; died rector of Stoke Newington.

4. Richard Knight, doctor of medicine, elected 1638. A celebrated physician of his time.

5. Sir William Petty, doctor of medicine, elected 1650. A voluminous writer on almost every subject but music, and a most adventurous and speculative character.

6. Sir Thomas Baynes, doctor of medicine, elected 1660. The "Fidus Achates" of Sir John Finch, the brother of the famous Heneage Finch, afterwards Earl of Nottingham. Sir Thomas died abroad in Turkey, having previously been ejected from his office by a vote of the committee.

7. Rev. John Newey, A.M., elected 1696. He was the incumbent of the livings of Itching Abbots, and Avington, in Hampshire.

8. Rev. Dr. Robert Shippen, elected 1705. Principal of Brazenose College, Oxford; rector of Whitechapel church; and married a daughter of Richard Legh, Esq., of Lyme, Cheshire.

9. Edward Shippen, doctor of medicine, elected to succeed his brother, 1710; resided in Goodman's-fields, and is buried in St. Andrew's church, Holborn.

10. John Gordon, Esq., elected 1723. A member of Gray's-inn, and barrister-at-law.

11. Thomas Brome, A.M., fellow of Trinity College, Cambridge, elected 1739. In this case the votes of the committee were equally balanced in the former instance, but they proceeded subsequently to a second election.

12. Charles Gardner, elected 1739. Nothing was known of him.

13. Thomas Griffin, elected 1762. Nothing was known of him.

14. Theodore Aylward, elected 1771. Assistant director of the commemoration of Handel, and organist of St. George's Chapel, Windsor.

15. R. J. S. Stevens, Esq., elected 1801. A glee composer.

*Morning Chronicle.*

#### MISCELLANEOUS.

GRESHAM PROFESSORSHIP.—The election of a lecturer, in the place of the late Mr. R. J. S. Stevens, took place last Tuesday, and was decided in favour of Mr. Edward Taylor, brother to the Common Councilman, and a member of the Committee.

MORI, THALBERG, PARRY JUN. AND MISS FANNY WOODHAM—have been very successful in their tour through the eastern counties, where they have given concerts. On Tuesday they performed at Brighton, to a most crowded room; it was Thalberg's first appearance, and we need scarcely add that the impression which his performance made will not be easily effaced from the memories of the delighted company. Mr. T. Wright played very tastefully on the harp, and the singers, (including Piozzi) as well as Mori, elicited great applause.

THE WESTERN CITY GLEE CLUB.—This society, which we believe is in the third year of its existence, held its first soirée for the season, on Wednesday evening. The programme comprised a selection of Gleees and Songs, executed by the Misses Birch, Woodyatt, and Hawes; Messrs. Dando, Young, Turner, Longhurst, J. A. Novello, and J. O. Atkins. The room was crowded, and all seemed delighted with the general performance; which was indeed excellent. We hope that the success of their opening night, will induce the members of the society to go through their season with spirit.

At the Odeon, the second Théâtre Français, the dramas of *Le Camp des Croisés* (*The Camp of the Crusaders*), and *Maria di Padilla*, by the celebrated Ancelot, are in preparation. All the other theatres have novelties in progress, but those named above are expected to be the gems of the season.

The ensuing theatrical season in Paris is expected to be unusually brilliant. At the Théâtre Français, a tragedy under the title of *Caligula*, is in active rehearsal. A piece called *La Marquise de Sansterre* is also forthcoming, with a drama, *Madame de Lignerolles*, by Monsieur Gouband, in which that second Ninon, Mademoiselle Mars, will appear. In addition to these is a drama, having for its title *Philippe the Third*, the parts of which are in the actors' hands, with *Isabelle de Castille*, by Duparty, which is, of course, looked forward to with much interest.—*Morning Post*.

HAYDN AT THE LORD MAYOR'S FEAST.—When Haydn first came to England in 1791, he was invited to the Guildhall entertainment, on the ninth of November. The following is his description of the scene.—“After dinner, there was a ball in three different chambers. The first was allotted to the *haute noblesse*, by whom only minuets were danced. I could not possibly remain there, both on account of the heat, and the detestable music performed by an orchestra consisting of two scrapers and a violoncello. In the second chamber they danced country-dances: the band there was somewhat better, because the noise of the tambours drowned that of the violins. The third chamber, which was the largest, had a band somewhat more numerous, and less vile. The gentlemen were seated at several tables in drinking parties. There was some dancing, but not to the sound of music, because the songs bawled at the tables, the toasts, the laughing, and the gabbling and clamouring, totally prevented the instruments from being heard.”

THE FEAST OF TABERNACLES.—During the late holding of this festival, we attended the services at the Portuguese Synagogue in St. Mary Axe, and were highly gratified with the singing there. They have a good and efficient choir, under the able management of Mr. (or as he is an Italian we must call him Signor) Sacqui. If any lover of good old religious music wish a treat, let him direct his steps to the Portuguese Synagogue. The priests (especially the Rev. Mr. D'Algezminos) have fine musical voices. Mr. D.'s mode of chanting the prayers was very impressive. The music of this ancient people has a strong resemblance to the Gregorian. Why do so musical a people as the Jews not use the organ? [The reason we have heard assigned (and which is an affecting one) is, that they have used no instruments of music since the destruction of their temple.]

**BRITISH MUSICIANS.**—The private trials of compositions, by members of the Society of British Musicians, will commence on Thursday next.

**MR. WILLMAN.**—We are happy to state that this eminent performer on the clarionet, is fast recovering from his alarming illness.

The King of the Belgians has conferred on M. de Beriot the title of first violin-player of his private band. The terms of the document by which this distinction is conferred are highly flattering.

Rooke's opera is to be brought out at Covent Garden on Saturday week. The singers speak in the highest terms of the music, both as regards the songs and the concerted pieces.

Balfe's new opera is postponed for a time. It will be supported by the whole vocal strength of the house, including the composer himself.

Mrs. Martyn, late Miss Inverarity, and a younger sister, have been giving a series of concerts in the principal towns in the north with great success.—*Cumberland Pacquet*.

The Queen has been graciously pleased to appoint Mr. Erard, of Great Marlborough-street, harp and piano-forte maker to Her Majesty.—*Morning Post*.

#### NOTICES TO CORRESPONDENTS.

J. R. With a knowledge of thorough bass, our correspondent ought to be equal to all he requires; one week's instruction, however, from a competent master, will afford him more information, with less trouble in attaining it, than a whole library of explanatory rules.

#### WEEKLY LIST OF NEW PUBLICATIONS.

##### PIANO-FORTE.

- A new, enlarged, and improved edition of Chaullieu's Indispensable, or exercise for every day in the month, op. 100.....COCKS  
A new edition of Kalkbrenner's Method, translated by W. Forde.....DITTO  
Chaullieu. Fantasia Creole on the favourite air Petit Blanc .....CHAPPELL  
Diabelli's "Oh! whistle, and I'll come to thee".....OLLIVIER  
Exercises, intended as a daily practice, being part of the new Piano-forte Method by Kalkbrenner.....CHAPPELL  
Gems for the Piano-forte, Part 6.  
Le Blond.....WYBROW  
Les deux Amis. Quadrille as Duets, by W. H. Montgomery.....JEFFERIES  
Mozart's 12 Waltzes, by Thalberg.....WYBROW  
Pfennig Waltz. Czerny.....MONRO  
The Court Favorites, a Set of Quadrilles by Hatton .....JEFFERIES

##### SACRED.

- A new and revised edition of Rogers' Collection of Psalm and Hymn Tunes, in 2 Parts .....KEITH  
VOCAL.  
Dearest lady, weep no more. A. Lee.....WYBROW  
He's away to far lands o'er the sea. A. Lee.....DITTO  
Maid of Switzerland. Sloman.....DITTO  
My bird of beauty. Spörle.....KEITH  
No, 't was neither shape nor feature. Newly arranged by H. R. Allen.....OLLIVIER  
Yes, think me happy. Spörle.....BATES

##### We loved and lived together.

- Auber.....WYBROW  
Where are the days of promise flown. Donizetti.....KEITH  
Young Rachel. Sloman.....WYBROW

##### FOREIGN VOCAL.

- Ah! si di tanti affanni. Cavatina, Donizetti.....LONSDALE

##### MISCELLANEOUS.

- Herz mein Herz. Guitar Accompt. C. Eulenstein.....OLLIVIER  
Kinloch of Kinloch, for the Harp.  
Pole.....MONRO  
Les rues de Londres. Petite extravagance for the Harp, introducing the popular airs of Jim Crow, Yankee Doodle, and Coal black rose. By N. C. Bochsa.....D'ALMAINE  
Reliques Irlandaises, favourite national Irish Strains, arranged for the Harp in an agreeable and effective style, dedicated to Miss Clark of Dublin, by N. C. Bochsa. Book 2, containing Nancy Dawson, and Savourna Deelish. Book 3. Sly Patrick, Old war Song, on which is founded Oh! for the sword of former times; and the Moreen, on which is founded the Minstrel Boy.....DITTO  
Saxon Air for the Harp. Pole.....MONRO  
The Sylphid's Songs, Guitar Accompt. F. Pelzer.....OLLIVIER  
Twelve Sets of Quadrilles for the Violin by Sidney Wybrow.....WYBROW  
The rose-tree, for the Harp. Pole.....MONRO